



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Gallery and Studio

PAUL BAUDRY.



URING his lifetime Paul Baudry, in the opinion, at least, of the critics of his own country, would seem to have been accounted almost the only great decorative artist of the latter half of the nineteenth century. Comparisons, to his advantage, were made with such of his contemporaries as the sensuous Makart, the austere Puvis de Chavannes, the commonplace Dubufe, and the severely academic Leighton. His work in quantity equalled that of the most productive of these, and in quality it was claimed that he surpassed their best. He was ranked with Ingres, and even with Delacroix. The posthumous exhibition of the works of Paul Baudry at the École des Beaux-Arts, however, was generally admitted to be disappointing. His reputation came out of the ordeal diminished, and the artist is no longer allowed to hold that position as a master to which his friends hoisted him before his death. The only works of Baudry's at all well known in America are the ceilings which he executed, one for Mr. W. K. Vanderbilt—"The Marriage of Psyche"—and one for Mr. C. Vanderbilt—"Phœbe." In the background of the first, Venus and Mars offer an opposition of fair and reddish carnations, of vigorous and languid forms isolated by the blue of the sky. On one side Jupiter and Juno form a group, which is balanced on the other by Neptune. The dark blue globe which serves Jupiter for a throne is opposed by the deep violet drapery of the sea-god. Before them are seated the youthful figures of Cupid and Psyche, and around are posed the other gods and goddesses of Greece. The Phœbe shows the goddess lighting up a cloudy night-sky. These ceilings are said to be poor examples of Baudry's work, yet the first, at least, is most satisfactory in composition, and is full of exquisite drawing and color.

Baudry's most important work is, of course, the ceiling of the foyer of the new Opera House in Paris. The central composition being designed to be seen from all sides, is laid out on a radiating plan, bound together by the simple expedient of a painted balustrade encircling it, and two painted arcades of Corinthian architecture rising above it. Against the pillars of the arcades, or upon the balustrade are placed figures of genii so disposed as to direct the eye easily toward the centre. Here, against the azure of the sky, Harmony with her lyre is borne up by Melody, crowned with volubiles, and Poetry mounted on Pegasus and Glory with her laurel-wreath are placed so that with their magnificently colored draperies, they fill this central vault and carry into it the leading lines of the groups that occupy the surrounding caissons.

The coloration of this centre also resumes in itself that of the other portions of the ceiling. The Harmony is in deep blue; Melody, who sustains her, in green; the

Glory in pale red; and a little violet and brighter green are introduced by means of flowering vines intertwined in the architecture.

The two subsidiary panels represent Tragedy and Comedy. Their composition is analogous to that of the centre, except that no architecture is introduced. In the one, the tragic Muse, supported by an eagle and globe, has at her feet figures of Terror and Pity, while a Fury with lighted torch, is flying headlong from her presence. In the other Thalia occupies the centre, and is actively engaged in dragging off the lion's skin from the figure of Folly, who is falling like the Fury of the former picture. Meanwhile Wit is shooting one of her arrows at the impostor, and Love, a charmingly drawn figure, full of grace, is shown flying, laughing, from the scene.



PAUL BAUDRY.

The tones in all three panels are juxtaposed more often than blended, so as not to be wanting in intensity at the great height at which they are placed. The sky is painted with irregular touches which, at the proper distance, give it a vibrating quality and a depth that are remarkable.

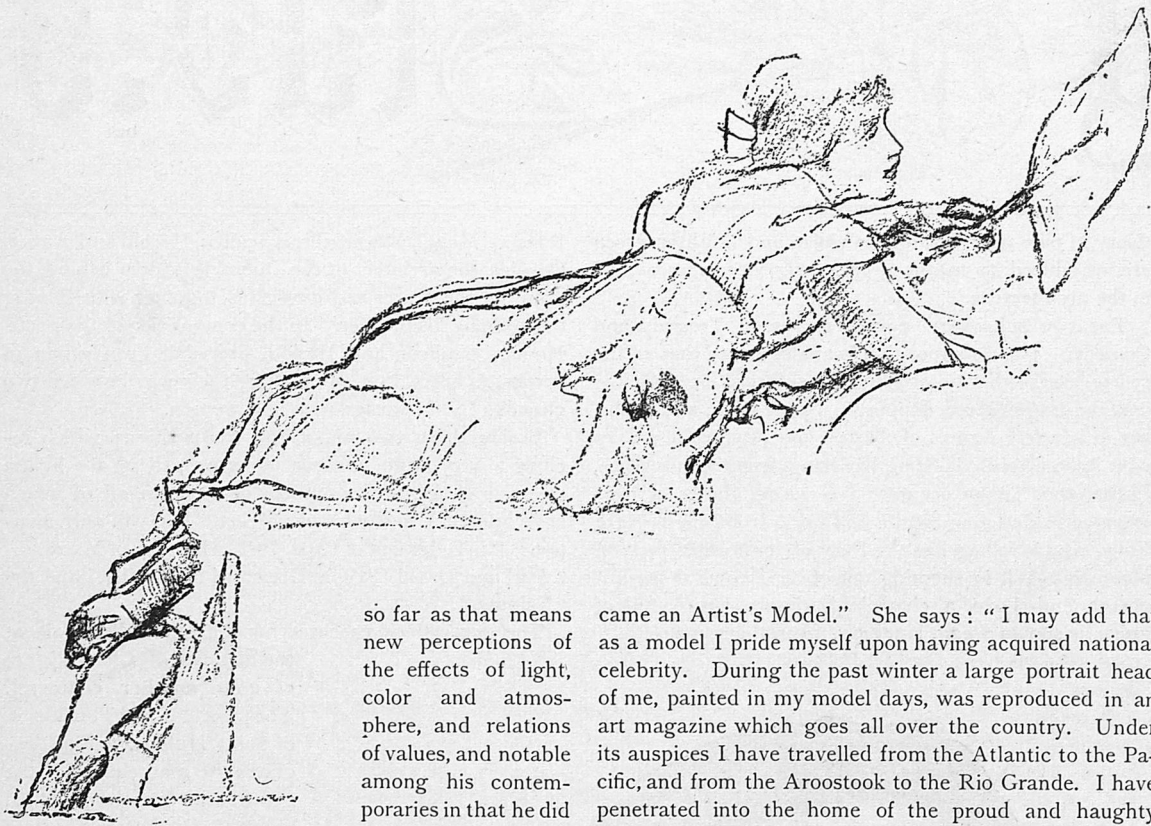
Of the paintings that fill the coves, etc., of the ceiling, two are of prime importance—the Parnassus, and the Poets of Civilization (Poetes Civilisateurs). In the first Apollo is descending from his car; the Hours hold his horses, the Graces offer him his lyre, and Eros holds his bow and flambeau. At either side are the Muses, and at the foot of the composition, the nymph Castalia is seated by her fountain accompanied by white swans. Mozart, Beethoven, Glück, Haydn, Rameau and Lully are shown in company with the Muses. Mercury is leading in

Rossini, Mehul, Meyerbeer, Boieldieu, Hérold and Auber. Garnier, the architect of the Opéra, is shown behind the group of the Muses and musicians, together with Baudry himself and his brother. In the composition of the poets, Homer, Orpheus and Hesiod, preceded by a group of heroes, Achilles, first, are making their way between two crowds of semi-savage men and women.

Beside these two important compositions, which include a very large number of figures, there are in the coves on either hand a number of subjects, all of which have reference to the history of art. We will only mention "The Judgment of Paris," "The Flaying of Marsyas," "Saul and David," "The Dream of St. Cecilia," and the "Salomé."

The decorations executed for the Duke d'Aumale at the château of Chantilly are of quite another character. The principal is "The Vision of Saint Hubert," which decorates the mantelpiece of the great hall. For the principal figure the Duke de Chartres served as model. Saint Hubert, the patron of the chase, is shown mounted and surprised, while riding at full speed, by the vision of the white deer bearing the cross. His dogs follow him. His page is endeavoring to stop the horse. The scene takes place among the bare trees, mossy rocks, and dead ferns of the forest in winter. It is said to be a chef d'œuvre of "open-air" painting, depending little on definite lights and shades, like the "Jeanne d'Arc" of Bastien Lepage, but showing a much finer feeling for color. The noble composition of "The Glorification of the Law," the "Charlotte Corday," "The Pearl and the Wave," the "Fortune and the Child," we can only mention, to give some idea of the amount and the general character of his work. His portraits should not be forgotten, for, while he painted them mainly to secure a living, each was a conscientiously executed picture. Those of General Palikao, of M. Guizot and Mlle. Madeleine Brohan, perhaps are the best known. As a portrait-painter, however, we apprehend that he will hardly retain a place even in the second rank.

Baudry may be said to have brought into decorative painting the modern sentiment for the open air and the cool tones of broad daylight, and a certain feeling for form which is just as modern. He has been justly reproached for the Parisian look of his nymphs and goddesses. But, on the other hand, his larger compositions generally have a certain "literary" side to them based on an acquaintance with the classics, and with history of the like of which few modern painters can boast. He was noted for his care in the representation of accessories and costume, and for the attention which he gave to the architectural scheme of which his paintings were to form part. All this called for an amount and a kind of study which are seldom undertaken by modern decorative painters, who prefer, as a rule, to paint their ceilings and friezes without any regard to the architecture. To sum up, then, it may be said of him that he was in the fore-front of the modern school,



so far as that means new perceptions of the effects of light, color and atmosphere, and relations of values, and notable among his contemporaries in that he did not find it necessary to sacrifice the ideal in order to attain the real. His work in the Opera House foyer will be his best monument.

EDITH SCANNELL.

OUR popular contributor, Miss Edith Scannell, whose charming painting "Marguerites" (reproduced on a smaller scale than the original) is given as a supplement to the present number of the magazine, is a young Englishwoman, who lives very quietly with her mother and sister in the London suburb of West Kensington. Her first instruction in art was under M. Jacquand, in Paris, and, after having been two years in his studio, she sent a small picture, "Bible-reading in Switzerland in the Eighteenth Century," to the Royal Academy in London, which was hung. She afterward studied in Florence, Rome and Pisa, under Bellucci, Bompiani and Lanfredini, and for a short time at the Slade School in London. Miss Scannell has exhibited many times in the principal exhibitions in London and the provinces, as well as in Italy and Belgium, her favorite subjects being children, whom she paints "con amore." Her early sketch-books—begun long before she had any idea of following art as a profession—are filled with portraits of little playfellows and friends, or illustrations of scenes in various story-books. It was a glimpse of these, showing a rare degree of naïveté and freshness, that induced the editor of The Art Amateur to enlist the young lady's services as a contributor to the magazine. Since the appearance of her "outline sketches" in our pages Miss Scannell has had several offers from American publishers to illustrate children's books. She has done some excellent work of the kind in England, but the hard condition was in most cases imposed on her that her name should not appear. There is no such ungenerous restriction, we believe, in her later commissions of the kind. Marcus Ward brings out this year "Pets and Playmates," with pictures by her, and T. Fisher Unwin, of London, and Roberts Brothers, of Boston, publish "In the Time of Roses," with pictures from her pencil, and the letter-press by her elder sister, who wrote "Sylvia's Daughters," noticed in these columns about a year ago. Since opening her studio in West Kensington, Miss Scannell has painted many portraits, mostly of children, which, good as they are, promise greater excellence with the growing facility of technic which may be confidently expected with increased experience.

ALTHOUGH its identity was not disclosed at the time of publication, every figure-painter in New York recognized at once the charming features of Miss Charlotte Adams in the colored portrait study by Mr. Carroll Beckwith which was reproduced in The Art Amateur in December, 1885. The lady now lets out the secret in the current number of Lippincott's Magazine, to which she contributes an interesting sketch entitled, "How I be-

came an Artist's Model." She says: "I may add that as a model I pride myself upon having acquired national celebrity. During the past winter a large portrait head of me, painted in my model days, was reproduced in an art magazine which goes all over the country. Under its auspices I have travelled from the Atlantic to the Pacific, and from the Aroostook to the Rio Grande. I have penetrated into the home of the proud and haughty bondholder and into that of the equally proud and haughty retail liner. As full instructions for copying the head in oils accompanied the plate, I am painfully conscious that misguided young women in all sections of these United States are now trying their 'prentice hands upon me. When my left ear burns I know that my charms are being disparaged—say, in Texas or Oregon—by some vicious-minded female. When my right ear tingles sharply, I feel that compliments are being showered upon my counterfeit presentment by some awfully nice young man (I should prefer him to be English) on a cattle-ranch or in a mining-camp. When I think of all the Prussian blue and Vandyck brown that are being wasted at this moment on my bonnet-strings and my front hair, I feel that the dealers in artists' materials owe me a commission." It may gratify Miss Adams to learn that she quickly went "out of print," proving one of the most popular subjects given in these columns for the brush of the ambitious amateur. Recently Miss Adams became editor of the American department of Cassell's Magazine of Art, a post she will doubtless fill with credit.

TALKS WITH ARTISTS.

I.—THE LIFE CLASS.

"SIXTY is the largest number of students that can satisfactorily study from one model," said Mr. L. E. Wilmarth, the instructor of the life class in the Academy of Design. "In an ordinary room not more than thirty can be accommodated, and that, in my opinion, is a large enough class.

"These are usually placed in three rows. The first row should be not less than twelve feet from the model. A full-length figure can't be drawn at less distance. These should sit in a circle on low chairs. We generally saw the legs off to suit ourselves. The portfolios then rest on the backs of other chairs. Sometimes the students sit astride their chairs and rest the portfolios on the backs. This will do well enough for the boys.

"The second now sit on chairs of ordinary height and rest their portfolios on the chair-backs of the first row. The third row stand and work at easels. And I have known even a fourth row in an emergency, work, standing on chairs wherever they could get a view between easels.

"The lighting of the room is, of course, most important. For day work there should be a large, high side-light. North light is, of course, preferable on account of its steadiness. The bottom of the light should not be less than six feet from the floor. For night work there should be a powerful burner that will throw a concentrated light on the model. This should be hung about six feet away

from and two feet above the head of the model. The heat of such a light is intense, and it must not interfere with the comfort of the model.

"For the students there must be another set of lights arranged around the circle and placed as low down as the easels will permit—say seven feet from the floor. These lights must be so shielded that they will reflect down on the class. Not a ray should strike the model, as you can understand it would have all the confusing results of a cross light."

"Which do you advise, study by gas or daylight?"

"A beginner finds it easier to study at night. The light is more powerful and the shadows stronger and better defined. But the results of study by daylight are better. There is necessity for closer, finer observation in the diffused light of day and the results are more subtle. Of course in drawing with color daylight is preferable, as it is hard to distinguish colors at night. For that reason night work is usually confined to black and white."

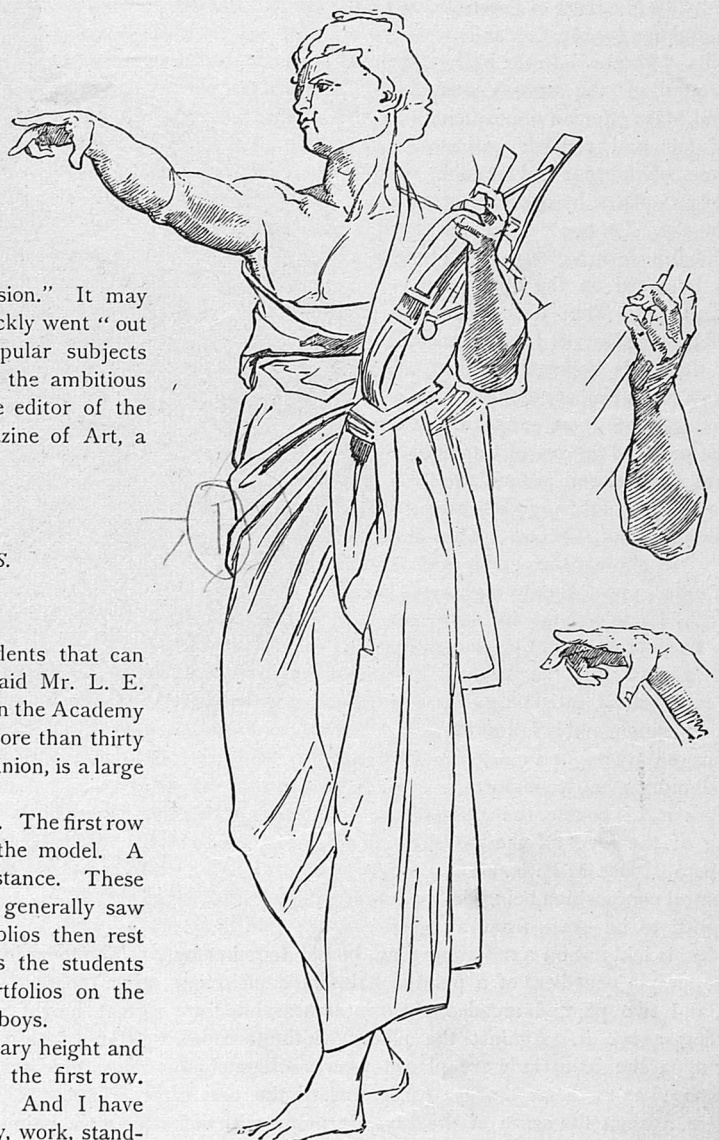
"Would you advise beginners whether by day or night to use black and white?"

"Yes, and to keep using black and white. In the Paris ateliers a student works years in crayon and charcoal before he touches color. But we can't do that here."

"Why?"

"In the first place we are too impatient a people, too insistent on results. In the second place our students begin too late in life to afford long preparation for a career. In Paris a boy will begin his artistic studies at fourteen. This gives him years for preparatory work. Here, rarely or never a student begins to draw seriously at sixteen. Most often he is over twenty.

"But to continue. The properties of a life class are few but they are very important. The first thing necessary is a revolving stand—like that of a sculptor, but lower and larger—that can be moved from one part of the room to another. This should be about eighteen inches



"HESIOD." SKETCH BY PAUL BAUDRY FOR HIS "POETES CIVILISATEURS."

high, in any case so that the model may be easily seen from every part of the room. In many of the foreign schools the floor is inclined downward toward the model, who stands on the throne, as it is called, and this is an admirable arrangement.

"There should also be some means of attaching a rope to the ceiling to keep the model in poses—of lifting, for example. For the same reason there should be a posing pole. In holding out the arm in this fashion it is impossible to retain the pose for any time. But it becomes easy with a posing pole. The pole can be marked where it passes through the hand and the next time the exact pose can be resumed with ease. There should also be wedges for the heel when the foot rests on the toe, and various sized boxes for raising the foot in other positions. This is not an imposing array of properties, but they are essential."

"Of course in respect to difficulties there must be gradations of pose. How would you advise a class of novices to select the pose?"

"An upright pose is the easiest, and, of course, one without muscular action. In fact all the world over violent action is avoided. In the first place the pose should be arranged to afford a number of interesting views, and these are necessarily limited. The best plan is to take suggestions from the antique, and I will mention the Antinous as a favorite and suitable pose. What are known as academic poses are all derived from the Greek sculptures. These experience has demonstrated to be the most suitable. They not only offer the best number of views, but they are easily resumed, and the student is not inspired to try and get action, when there are so many other difficulties to be mastered first."

"How long should a pose be kept?"

"A week. This, in Paris, gives to the day classes thirty hours' work. A séance there is five hours long—from seven to twelve, or from half-past seven to half-past twelve according to the season. Our hours are not so severe. The men's classes at the Academy of Design work twenty hours, and the women work fifteen hours, or three hours for five days in the week."

"How would you divide the time of the séance?"

"Here, again, our methods are milder. In Paris the model usually poses one hour and rests fifteen minutes, and I have known them to pose two hours without coming down from the throne. There the models are trained and prefer that distribution of time. Here a trained model will pose for three-quarters of an hour and rest one quarter. But the usual pose with the usual model is twenty minutes long with five minutes' rest. As the model grows more accustomed he prefers to lengthen the time of posing and reposing."

"What should be the temperature of the room?"

"That, too, should rest with the model. Some models require a very warm room, others prefer a lower temperature. The first are usually beginners. Eighty degrees is as high as students can ever stand. As models grow more experienced they like cooler rooms, and I have known old models not to want the room warmer than that desired by other people."

"Of course a certain etiquette is observed?"

"Every class should have a monitor. It is the monitor's place to pose the model, and at each séance to see that the same pose is resumed. During the séance a model is very apt to fall out of pose. When this is observed by a student he should address himself to the monitor. In fact all remarks concerning the model should be made to the monitor. You can imagine how confusing it would be to the model to have the different

members of the class calling out warnings and reproof. If the model is a novice the class should be very lenient and allow him or her to rest often; in assuring the comfort of the model the class assures at the same time its own."

FRUIT-PAINTING IN OILS.

II.—TREATMENT OF PINEAPPLES, ORANGES, LEMONS, BANANAS, AND APPLES.

WITHIN the present generation a new school of art has been introduced known as the "Impressionist School," whose founder and grand master was J. B. C. Corot. The distinguishing characteristic of this school is, not so much a new method of handling and manipulating color, as it is a new way of looking at and interpreting nature; for this way of seeing naturally sug-

hope to give more than an impression of what the eye surveys; but this remark doubtless applied exclusively to landscape.

In speaking of minute finish, it is not my wish to be understood as advocating the overdone, vapid work of Blaise des Goffe, or any of that school, but rather the manner and style of St. Jean, than whom a greater painter of fruit and flowers never lived. In his work we have grand breadth, brilliancy, harmony, quality and "high finish" all combined. I do not mean to under-rate the abilities of Blaise des Goffe. He is a true and a great artist in his specialty, which is the imitation of hard substances—objects in metal, stone, porcelain, glass, etc.—but when he paints fruit he fails, because his manner and technique remain unchanged, the same exact, minute and laborious touch is painfully present. His grapes become garnets and sapphires. His oranges, lemons, apples, etc., colored marble. Now, I contend

that both extremes are bad; a happy medium or blending of the two is what is needed in fruit-painting in order to attain success. I would impress upon the young painter the great importance of quality in a picture—that is, the proper rendering of different surfaces. This requires a highly-trained and subtle touch—a rare accomplishment, though practice will achieve it.

Another indispensable requirement is to keep your colors pure, your tints and tones clean, free from defilement. The highest value of a fruit picture—that which gives it its greatest charm—is its sentiment of color, and the richer and more brilliant we make it, provided always harmony is not violated, the better for its success.

In this period of invention and discovery, when we have such a greatly increased list of pigments of every variety of color and hue to select from, it seems like presumption to advise the use of any special set of colors to the exclusion of others with which the same effects could be produced. We have learned by experience, however, that many of the most fascinating of our lately introduced pigments are dangerous, and should, if possible, be discarded altogether. Some are fugitive, others in mixing deteriorate and even destroy the brilliancy and lustre of well-known durable colors. The artist cannot afford the time required to analyze chemically every color in order to make sure of its trustworthy or vicious properties, as the case may be; we therefore, in

our enthusiasm for the beauty of a new pigment, are liable to be led into error, and then we sorely lament our haste and indiscretion. It is of the utmost importance to avoid the amalgamation of colors as much as possible, except in the case of those which time and experience have taught us will affiliate and remain unchanged.

In painting pineapples, for instance, I find the following list to comprise all the colors really necessary: Light cadmium, orange ditto, Chinese vermilion, Indian red, burnt Sienna and light zinobor green. For the top or leaves, light and deep zinobor green, yellow ochre, burnt Sienna, raw umber and Vandyck brown. The successful rendering of a pineapple is difficult of accomplishment and requires very skilful and intelligent treatment. Simply to draw the curved lines which deeply mark its surface, making them cross each other at the proper distance and angle, and with, what might be termed, a regular irregularity, is of itself no easy matter. Then the coloring, so as to give the pecul-



PORTRAIT SKETCH OF Mlle. D. . . . BY PAUL BAUDRY.

gests and necessitates the technique practised. I can readily understand the importance and value of this innovation as applied to landscape where we have various plains of distance to contend with—where the eye naturally rejects minutiae and revels in the enjoyment of masses, but when we attempt to apply it to subjects near the eye and contracted to a narrow sphere, such as portraiture and still-life, where scrupulousness is so important, the result is nothing but shadowy forms devoid of intelligent workmanship. The devotees of this new school, in their enthusiasm, seem to forget this fact, or, at least, ignore it. I have seen many attempts to paint fruit in this manner, all of which, in my judgment, were failures. Breadth and the perfect rapport of tone are the foundation-stones of the Impressionist school, and no one questions their paramount importance; but is it not possible to retain these qualities and yet give all the minutiae and finish which a near object suggests? Corot's maxim was, that human life was too brief to

iar rounded relief to each division made by the intersection of the lines, without soiling or vitiating the tones and tints employed, is vastly more difficult. Indeed, the handling required here is perhaps as severe a test as the skill of a young artist can be put to.

In coloring oranges, the only pigments I employ are light and orange cadmium, vermilion, burnt Sienna and raw umber. The highest local color in a full, ripe, Florida orange is rarely lighter than pure orange cadmium. For the side in shadow use mostly raw umber and burnt Sienna. In painting the surface, particular attention should be directed to the proper interpretation

larity or stiffness; let them appear as if they were carelessly overturned from a basket. Probably the best plan to serve this end would be to fill partially an old, broken basket and slowly turn it on its side, allowing the fruit to roll out naturally. In most cases a more graceful arrangement will be thus secured than by trying to place them by hand. Frequently I have done this with success. The fruit should not be all of the same color, as monotony is not agreeable, and yet the contrasts should not be violent.

Apples are of such a variety of tone and color that I feel it would be superfluous to notice the manner of dealing with each. Suffice it to say that for most kinds of red apples I find Indian red, vermilion, deep madder lake, burnt Sienna and Vandyck brown sufficient. To these may be added in bright, warmer tones of red, light and orange cadmium.

For yellow and green apples, the cadmiums, yellow ochre, raw umber, burnt Sienna, light and deep zinober green and Vandyck brown. The reflections in the table must be painted in solidly while the surface is yet wet, imitating the subdued tones as nearly as possible. It is rarely that the required softness, especially the gradual fading away of the outlines, can be rendered successfully without the dragging of a flat, dry brush over the whole. If the imitation of the old basket is well done, it will prove a very important feature in the composition. An old piece of drapery may be introduced with good effect if properly disposed, but it must be subdued in color, and not be allowed to interfere with the fruit, which is the salient point—the part the eye must first be caught by and rest upon.

A. J. H. WAY.

THE NATIONAL ACADEMY OF DESIGN.

THE collection of pictures at the National Academy of Design ranges from the highly meritorious to the merely meretricious—with the latter decidedly preponderating. Indeed, it cannot be said more than any of its predecessors to justify the managers of the Academy in holding an autumn exhibition. The score or more of good canvases would have easily kept until the spring.

In the corridor, the visitor will be inclined to pause before Charles Bridgman's pathetic canvas "A Moment of Suspense" (No. 162). In a poor city apartment the doctor stands, watch in hand, feeling the pulse of a beautiful golden-haired girl who seems far gone with fever. The mother looks on grief-stricken, but yet full of womanly strength; a little girl and a boy are also near the bed, but do not

quite appreciate the gravity of the crisis; and a baby in the foreground, not appreciating it at all, gives all its attention to emptying into its shoe a pilfered bottle of medicine. This little aside rather diverts the interest from the principal group. Technically speaking, there is much to be desired in the picture, but it tells its sad story simply and well.

Over a doorway hangs (No. 169) "The Seven O'clock, from Manasquan," by James Kinsella. Out of the blue gray dawn, which is all in horizontal streaks, comes with startling force a huge locomotive and its train of cars,

the dazzling white light thrown on the bright rails that cross the stretches of the dark blue river, and the marsh. It is rather sensational, and, perhaps, is best seen from a height. Over another doorway, in the east gallery, is "The Sirens," by Louis J. Rhead, which is also best viewed from a distance, but it is not at all sensational. Indeed, if all sirens were like these no one need fear their enchantment. They seem to be very harmless maidens who, coming down to the sea-beach to bathe, and not liking the peculiar buttermilky appearance of the waves, have concluded to sit on the sand and indulge in a little practice on the musical instruments they have brought with them. Emil Carlsen has a large and striking painting (No. 411) of a fair maid standing at the farther side of a table plucking a white duck. It is upon this work in hand that the strongest light is centred. The other ducks shown, the very real copper vessel in the foreground, and all the accessories, are perfectly satisfactory with the light they have, but one wishes that the pretty face of the maid could have come in for more. Atherton Furlong, an English painter, a new-comer, sends "A Surrey Bull." The black and white coat is well painted, and the form of the animal is shown to advantage as he reaches his sturdy neck toward a tree-trunk on an elevated bank. The body, perhaps, presents too many short curves, and the forelegs seem rather plump than muscular. There are few cattle-pieces in the exhibition, excepting the velvety creatures that figure in some genre pictures.

"The Charge at Fair Oaks," by William T. Trago, is a vigorous, unconventional little battle-piece, well composed, and cool and agreeable in color. The same criticism, almost, may apply to Gilbert Gaul's "Fight at the Ferry;" but that, in point of color, the work of this sincere artist, as usual, is unsatisfactory. But color is not everything in a picture, not even with form combined with it, unless there is some really human interest in the subject. There is, for instance, the sweet scheme of color—almost cloying—in H. Siddon Mowbray's harem interior, "The New Favorite," with pretty women, and an abundance of gorgeous textures, generally very well rendered; but there is nothing in the story of the girl with the orange who is envied by her associates. It is true the orange strikes a strong note of color, and the cool tones of the foreground are agreeably harmonized with the warm ones of the rest of the picture; but one can take no interest in the picture itself; the women are not Oriental at all; they wear Japanese costumes instead of Turkish, and are wholly without expression.

"Good Luck" (No. 436), by Lyell Carr, shows on a sandy shore, with a stretch of water and a distant harbor



"VENICE." DECORATIVE PANEL. BY PAUL BAUDRY.

of that smooth bumpiness (if I may be allowed the expression) so characteristic of the fruit. This effect can be given by a little skilful management as follows: Load your color with a full brush, and then, with a smaller pointed brush, charged with a deeper tone (say burnt Sienna, for instance), deftly touch in tiny half circles with regularity, becoming paler as they recede from the light. With a little practice the effect required can be successfully given. The point where the direct rays of light impinge upon the surface must be rendered with white modified with a very little black. In a broken or cut orange, the edges of the rind next the pulp are of a light yellow, and the pulp itself, a creamy white. In the former use light cadmium. For the latter, flake or Cremnitz white tinted with light cadmium and rose madder. For the shadows add raw umber and terre verte. The thin facia or skin enveloping the separate divisions can be easily rendered after the solid under color is nearly dry, by dexterously dragging over it a good-sized flat brush, charged with thin white. For lemons use light cadmium and raw umber with, perhaps, a little green when necessary. The inside of a cut lemon should be painted with a mixture of cadmium, raw umber and a little rose madder.

With the above directions it is hardly necessary to spend much time on bananas. The only colors necessary to paint the yellow variety are light cadmium, yellow ochre, green, raw umber and Vandyck brown. For the red variety, orange cadmium, vermilion, burnt Sienna, raw umber and Vandyck brown. This fruit should be finished at one sitting. I have only named in these directions the colors to be used; every amateur knows that white forms the basis for all the different tints.

There is a variety of other tropical and southern fruits which find their way to our markets occasionally, but few possessing sufficiently attractive qualities of line and color to induce me to put them on canvas, with the exception of grapes, which, most picturesque and refined of all fruit, are entitled to, and shall have, a chapter to themselves.

As apples are the most abundant, and most easily obtainable of all our fruits, and at the same time offer to the artist exceptional advantages in variety of form, size and color, and, moreover, can be had in their highest perfection during the fall and winter months, I shall give briefly the reader my method of treating them. Perhaps the most picturesque effect we can give them is to place them on the polished or varnished top of a table or slab of dark-colored marble, so that we get the reflections. Great care must be taken to avoid regu-



"GENOA." DECORATIVE PANEL. BY PAUL BAUDRY.

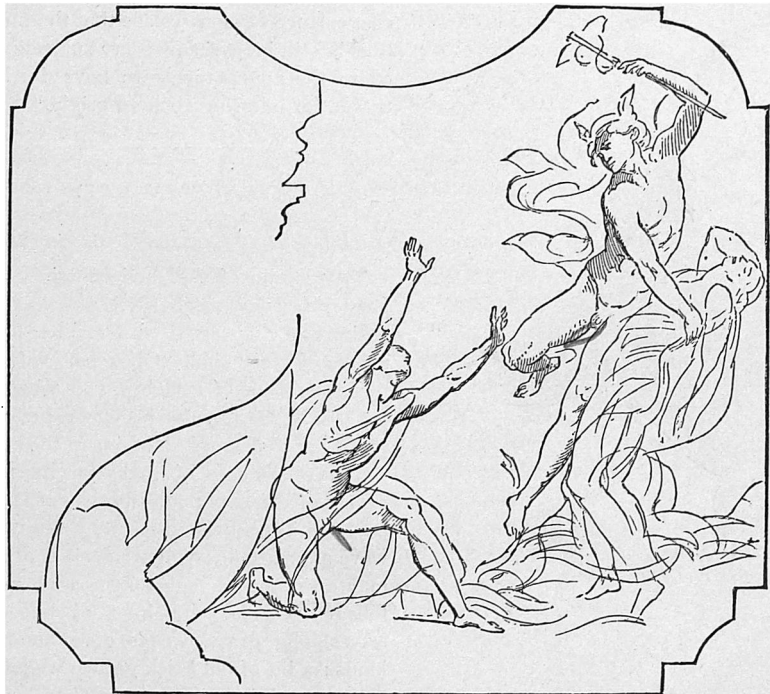
beyond, a sportsman with his horse, from which he has just dismounted, and his no less important dog. The charm of this picture is in the expression of perfect understanding between the three companions, as they stand around the pile of wild ducks lying on the ground. H. R. Power's "Hounds" (No. 452) are very well done, and, in a less vigorous way, the pet dogs with the little girl, in No. 461, by Lily M. Spencer, are also meritorious.

The large canvas (No. 468), by Barthélemy Grenié, called "Voices of Evening," is simply an uninteresting nude French model comfortably seated, with a forest

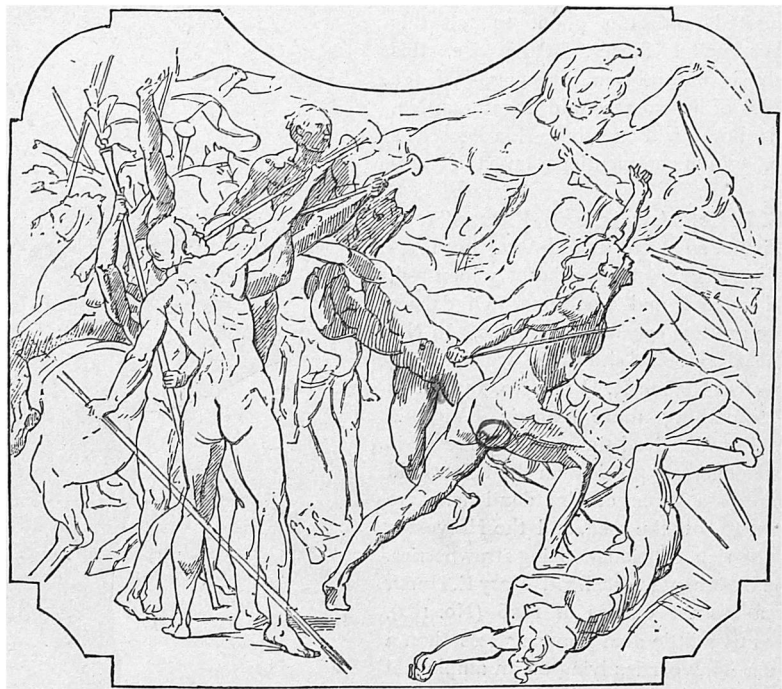
background painted in to justify the poetical title the artist has chosen to give her. On the line, to the right of this, is Winslow Homer's "Lost on the Grand Bank," decidedly the picture of the exhibition. The story is a simple one, simply told, with the directness and power of a master. All that we see is two fishermen in a boat

low white sun and the rosy, cumulus clouds and the strips of woody distance are all laid in with a soft, pleasing effect. The rapids present an expanse of tumble and foam, but no angry rush of water. One stands before the canvas waiting to be impressed, but it is in vain. There is nothing startling about the picture but the

by T. C. Steele. Walter L. Palmer's "Maples" is a crisp little bit of real autumn. "A New England Study" (No. 193), by Bruce Crane, shows a quaint white farm-house standing peacefully among its shade trees near the grassy roadside; and beyond, similar houses look out vaguely between other trees. A grand old buttonwood and



"ORPHEUS AND EURYDICE." FROM THE CARTOON BY PAUL BAUDRY.



"MARTIAL MUSIC." FROM THE CARTOON BY PAUL BAUDRY.

which is rocking on a sullen expanse of water; the fog is growing thicker and thicker and they are anxiously peering out as it closes in on them. Percy Moran's "Autumn Flowers," with its prevailing russet hue, is a charmingly painted interior with a pretty girl in last century costume arranging a field-gathered bouquet. F. D. Millet's "Tambourine-Player" shows a not very interesting subject very well drawn and carefully painted. E. H. Blasfield follows Mr. Millet in his Alma-Tadema predilections in the canvas he calls "Pouting," showing seated on a marble bench a classic maiden, who is, very wisely, we think, keeping her distance from the repulsive young swain who is ogling her. "Spring" (No. 240), by F. Marschall, shows a fair young girl tripping forward from a light green hillside, holding in her hands a branch of apple-blossoms. The curving folds of the simple, gossamer-colored drapery, though flowing to the ground, in no way impede the graceful movement of the lithe figure; and although there are no dark tones to give strong contrast, the high lights are very effective. M. Angelo Woolf's "Little Housekeeper," a little girl paring apples, shows a marked improvement in color over previous work we have seen of this clever artist, who seems to have been born with an unerring instinct for portraying character.

There are a few good portraits, and among them we should certainly give the first place to Carroll Beckwith's strongly-handled picture of Aaron J. Vanderpoel, which is an excellent likeness. Eleanor C. Bannister and Eleanor Norcross also send good male portraits.

A landscape which, according to the catalogue, the artist holds at the modest sum of \$6000, is Robert J. Pattison's "American Rapids at Niagara Falls." The

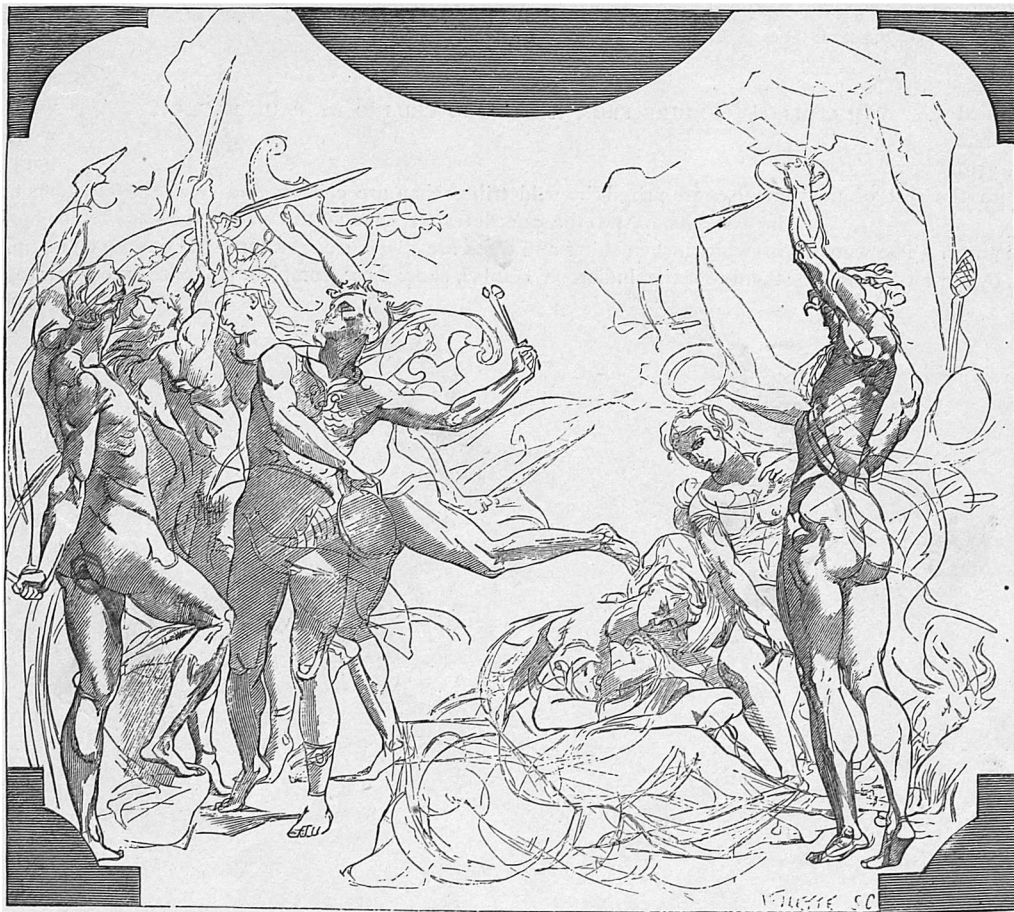
price, which, after all, like the picture, is perhaps a mistake. No. 250, Wm. L. Sontag's "Mill and Dam on the Androscoggin," Charles H. Miller's picture of his country home, Homer Martin's "Old Manor of Cricquebolterf, Normandy," and George H. Smillie's "Scene on the Massachusetts Coast," are all worthy of attention. Burr H. Nicholls's large "upright" of a sunny

some swaying young elms blend their shade on the white sandy road in the foreground. The summer foliage stands out strong and sharp. The spot is quietly picturesque, but yet is just such an one as many would pass again and again while sighing for "something to sketch."

The canvases of still-life at the Academy, this season, are neither better nor worse than usual; but there are always students interested in such work who look regularly "in the papers," and nearly always in vain, for some word of suggestive criticism. For their sake, rather than for the painters of the canvases mentioned, we devote more space than we are accustomed to do to the consideration of the pictures of this class.

Let us take some of the representations of the universally beloved rose. One of the first seen on ascending the stairs is No. 156, a strong study, by E. L. Coffin, of pink, yellow and white roses, a happily arranged mass in a glass vase, affording a fine example of purity of tone and vigor of touch. If, however, the stems seen through the glass had not been brought out quite so forcibly, one would feel more certain that the glass was there. Compare with this No. 320, in the east gallery, by N. Bradbury. Here you have an over-proper, soft, conventional bunch of roses. Then look at No. 252, "Jacqueminot Roses," by K. H. Smith, not painted with quite enough freedom of touch, but very real. "A Rose Wreath" (No. 590), by

Geo. C. Lambdin, has a soft, out-door atmosphere, but is a little artificial. The Maréchal Neil roses of S. B. Herick are perfect in their simplicity and truthfulness, without any effort at striking effect. This style is at least a safe one. If the student wants to be told what not to do, let him look at No. 395. Such an example of labored



"JUPITER AND THE CORYBANTES." FROM THE CARTOON BY PAUL BAUDRY.

country roadside with a boy and geese in the foreground, is by far the best work we have seen from his brush. Edward Gay, with his boldly-painted marshy creek, in part repeats his subject, and much of its success, at the Academy exhibition last year. From an Indianapolis studio come two excellent landscapes (Nos. 223 and 492)

drawing and weak coloring is out of place in any exhibition. However, it has one merit—it is small.

Let us look at some of the studies of lilacs. There is Lydia N. Heal's, very broad and rather flat (No. 86); then T. Addison Richards's, faithful and natural (No. 332), and A. Binford McCloskey's (No. 168), which is, as to breadth, between these two. Mr. McCloskey's drooping bunches seem much elongated and too pliant to suit this rather wilful flower. Otherwise, this study is natural and pleasing. Of the studies of hydrangeas and chestnuts, No. 34 is broad and effective; Ilda Poesche's (No. 399) is conscientious but too wax-like.

E. L. Coffin's "Autumn Flowers" (No. 59) is not so strong as his roses; but it introduces a charming display of golden-rod, wild carrots, and woodbine. Of daisies there are two excellent examples. In No. 187 Lydia N. Heal shows the broad, strong style, and Claude R. Hirst (No. 142) gives us something more realistic. Virginia Granbery's "Seed-time and Harvest" is more delicately poetic than the title would suggest—a force of airy dandelions are about to sow the seed, and the Harvest is one of rich, delicious-looking strawberries. The treatment is excellent. Mary E. Hurst, on a modest canvas of 10x6 (No. 182), gives us a little gem showing less than a dozen strawberries lying on an ample leaf against a simple olive background. Ambitious beginners inclined to large canvases may study to advantage such examples as this. In Henry Harrison's conscientious "Still-Life" (No. 153), we have a violin, several sheets of music, a bust, some wine, and drapery, but there is a uniform air of newness over all, which is not agreeable. In looking at the large picture of field-corn in an old basket (No. 161), by Alida Bevier, one wishes for more of the warmth that a greater number of rich yellow ears would give, and wonders why the husks and tassels should be so cold that they are fairly blue. Mr. Daingerfield's apples (No. 369) one hopes may ripen, and put on something of that mellow, reddish tone we know it was intended to give them. The kitten Amy Crary has introduced in "The Librarian" (No. 359) is toy-like and by no means equal to the rest of the work.

There are a few very good game pictures. The woodcock lying by a tree-trunk (No. 163), by Ernest S. Pease, is not merely a faithful representation of a dead bird, but it has the pathos of a poem. The little feet look as pitiful as helpless, extended hands; and the eye from which the light of consciousness has scarcely gone out, and the scattered feathers and the fresh-fallen leaves complete the tale. "In the Wood-shed" (No. 37), by M. I. Harris, shows a well-painted partridge hanging from an old barrel, to which far too much space is given.

HERBERT SPENCER, in his "Principles of Education," chapter I, has noted the fact that decoration precedes clothing. "Decoration precedes dress. Among people who submit to great physical suffering that they may have themselves handsomely tattooed, extremes of temperature are borne with but little attempt at mitigation. Humboldt tells us that an Orinoco Indian, though quite regardless of bodily comfort, will yet labor for a fortnight to purchase pigment wherewith to make himself admired; and that the same woman who would not hesitate to leave her

hut without a fragment of clothing on, would not dare to commit such a breach of decorum as to go out unpainted. Voyagers find that colored beads and trinkets are

ants, who strutted about in their goat-skin mantles when the weather was fine, took them off, folded them up, and went about naked, shivering in the rain. Indeed, the facts of aboriginal life seem to indicate that dress is developed out of decorations. And when we remember that even among ourselves most think more about the fineness of the fabric than its warmth, and more about the cut than the convenience—when we see that the function is still in great measure subordinated to the appearance—we have further reason for inferring such an origin."

SCIENCE IN ART. (CONCLUDED.)

THE studio of the modern landscape painter we may safely say is a perfect repository of transcripts and studies from nature of every kind. Open some of the huge portfolios of sketches, and what do you see? Designs for brown bushes and yellow mausoleums? Nothing of the kind. You see sketches of rocks on the seashore; of a piece of pebbly beach; of a rock pool and its cool shadows, and a tumbling wave after a gale; you see dashes of sky in storm and in sunshine; studies of foliage; careful drawings of burdock leaves, long grass, weeds of a hundred kinds; a bit of old brick garden wall with a ripe peach hanging from a stem, and a crawling snail by its side; morsels of old roof and moss; studies of an orchard in blossom and in fruit; careful outlines of foregrounds, with a hundred details; completed studies for a landscape, painted bit by bit from a tent pitched out of doors in the summer-time; dashes of running water, stones, herbage, big lichen-covered boulders, effects of light and shadows; cows, sheep, horses, and a thousand other things. You begin to see the accurate and faithful labor which a nineteenth-century artist puts into his simple "Brook-side" or "Old Mill-stream," and you find that to him nothing is too common to fail in artistic merit. When you take your next walk down a country lane you begin to wonder how it was you never before noticed the beauty of the common hemlock

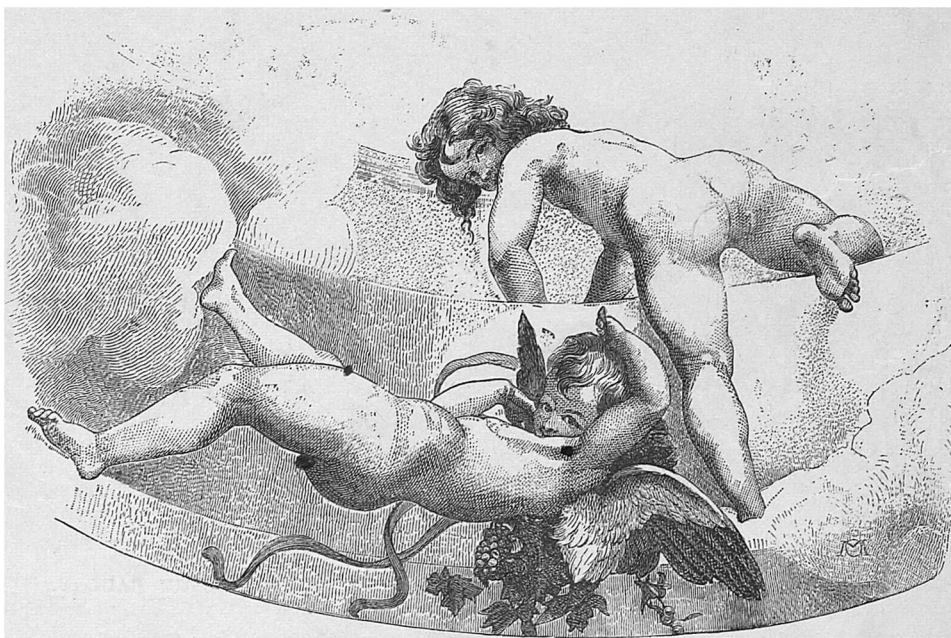
with its tall stems and white umbrella-shaped flower, or the blades of long grass, each with its light and shadow, and a raindrop on its tip. An artist not only sees, himself, he teaches you how to see, until at last you almost penetrate the feeling which gave expression to the thought that "Solomon in all his glory was not arrayed" like some of these common flowers and herbs of the field.

But the work is built upon science, the study of nature, and though some of the modern landscapes are roughly brushed in, you see the spirit of a scene seized in a manner which tells you that the painter, had he chosen, could have drawn every little detail down to a daisy or a plantain leaf. He knows all about flowers and their seasons, and is a bit of a naturalist as well. The haunts of birds and fishes are familiar to him; he has marked the leap of the trout in the dark pool just above the little waterfall and the silver rings of light which ever widened and widened in the still water; he knows when the emerald dragon-fly appears and where it is to be found; he has sketched the swift, the swallow, and the marten, and remembers in what

they all differ and in what they are alike; he is ever observing and making notes and receiving new inspirations from every-day incidents and things.



"APOLLO." FIGURE FROM A PAINTED CEILING BY PAUL BAUDRY.



GROUP OF CHILDREN. FROM A PAINTED CEILING BY PAUL BAUDRY.

the idea of ornament predominates over that of use. Nay, there are still more extreme illustrations: witness the fact narrated by Captain Speke, of his African attend-